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# Renoir

MARLBOROUGH

**Catalogue : Five Shillings**

Sold in aid of

THE SAVE THE CHILDREN FUND AND CHILDREN AND YOUTH ALIYAH

BUST OF AUGUSTE RENOIR (bronze) by A. MAILLOL

# AUGUSTE RENOIR

## PAINTINGS

An Exhibition in aid of

THE SAVE THE CHILDREN FUND AND CHILDREN AND YOUTH ALIYAH

*April—May, 1951*

MARLBOROUGH

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## THE SAVE THE CHILDREN FUND AND CHILDREN AND YOUTH ALIYAH

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THE COUNTESS MOUNTBATTEN OF BURMA, C.I., G.B.E., D.C.V.O.

THE Save the Children Fund and its sister Organizations, active in every country where there are distressed children, have brought comfort and hope to countless thousands. It brings to them food and warm clothing ; the security of affection and moral guidance ; medical care, clinics for child welfare. Amid the cheerless streets of big towns, its clubs and play-centres glow with happy activity.

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The World War brought tragedy to millions of innocent children. Do you realize that the number still in need stands at the appalling figure of ninety millions ? What a challenge to those who undertake to succour these youngsters—what a formidable task for those two great voluntary societies, the Children and Youth Aliyah and the Save the Children Fund !

Edwina Mountbatten of Burma  Lorna Wingate

PRESIDENT : SAVE THE CHILDREN FUND

CO-CHAIRMAN OF CHILDREN AND YOUTH ALIYAH

We wish to express our grateful thanks to Monsieur René Varin, C.B.E., for so kindly consenting to open this Exhibition ; to our friends in France and Switzerland for their interest and co-operation ; and to the following owners in this country for their generosity in lending paintings, thereby making this Exhibition possible.

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# PIERRE-AUGUSTE RENOIR

1841-1919

RENOIR was born at Limoges in 1841, the son of a poor tailor. From an early age he showed a remarkable natural facility for painting, and, when seventeen years old, he was sent to Paris to be apprenticed to a manufacturer of hand-painted china. A few years later he started to earn his living decorating fans and also making religious paintings "for export." This work was paid by the piece, and as Renoir's ability enabled him to work very quickly, he was able to save enough money with which to start on the full-time study of serious painting, hitherto confined to his spare time.

He enrolled as an art-student at Gleyre's Academy in Paris and began to move in a circle of young painters, among whom he became friendly with Monet, Sisley, Bazille, Pissarro, and other early Impressionists. Gleyre disapproved of Renoir's freedom of style. "You seem to take painting as a pleasure," he said to him one day. "Quite true," Renoir answered, "if painting were not a pleasure to me I should certainly not do it." This is the keynote to Renoir's attitude towards his art—he loved it and rejoiced in it—he was only happy when painting—there was none of the abject melancholia of a Degas in him.

Soon, finding there was no more to be learnt under Gleyre, Renoir left the academy and took a studio with Bazille. Henceforth, Renoir was to go his own way in painting, admitting the influence of his fellow-Impressionists, but always retaining his own easily recognisable identity. Whereas his friends were concerned mostly with evolving their new technique of landscape-painting, Renoir already showed a preference for painting people, especially the pretty young women of the Parisian working-class. At this early period he was also much influenced by the works of Delacroix and of Ingres, which he studied in the Louvre.

Renoir began to send paintings regularly to the Salon, not that he counted for much on acceptance by this academic body, but because its cachet helped to sell his paintings, and he had to sell them in order to live. He accepted portrait commissions for the same reason, toning down his own natural effervescence and preference for

brilliant rainbow colouring in order to meet the requirements of his patrons. But, for the most part, he contrived to paint to please himself– domestic scenes, nudes, and landscapes in and around Paris.

Gradually he began to achieve fame and secured the patronage of collectors such as Choquet, and the dealers Durand-Ruel and later Vollard. He married happily, and earned sufficient money to travel to the different cities of Europe to study the famous paintings in the various great galleries. On his trip to Italy in 1882, he met Wagner, now an old man, and was allowed to paint him. About the same time, Renoir suffered his first bad attack of arthritis, to which, later in life, he was to become such a martyr.

Renoir was always glad to return to France from his travels, and for the remainder of his long life he divided his time between Paris and various residences in the Midi. He was a true lover of France and of the French way of life, always selecting those aspects of French life which were most pleasant, colourful and beautiful. He could not understand Gauguin's restlessness and discontent with France : when Gauguin set out for Tahiti to find fresh inspiration for his painting, Renoir commented, "on peut si bien peindre aux Batignolles."

Happy in his painting and in his family life, Renoir managed to conserve throughout his life, despite his illness, his own special variety of well-balanced gaiety and contentment, which is so evident in the vitality and generosity of his paintings. He died in 1919, painting to the last, with his brush strapped to his hand paralysed with arthritis. Unlike some of his less fortunate colleagues among the early Impressionists, Renoir lived long enough to reap the rewards of fame, but he never allowed fame to spoil him, or to distract him from the achievement of perfection in his painting to which he had dedicated his life.

* * *

WE think it may be of interest to quote here a few of Renoir's own views on art, recorded at interviews during his lifetime.

*On his general methods of painting*

"I arrange my subject as I want it, then I go ahead and paint it, like a child. I want a red to be sonorous, to sound like a bell ; if it doesn't turn out that way I put more reds or other colours till I get it.

I am no cleverer than that. I have no rules and no methods ; anyone can look at my materials or watch how I paint –he will see that I have no secrets. I look at a nude : there are myriads of tiny tints. I must find the ones that will make the flesh on my canvas live and quiver. Nowadays they want to explain everything. But if they could explain a picture it wouldn't be art. Shall I tell you what I think are the two qualities of art ? It must be indescribable and it must be inimitable . . . The work of art must seize upon you, wrap you up in itself, carry you away. It is the means by which the artist conveys his passion ; it is the current which he puts forth which sweeps you along in his passion."

(W. Pach)

*On the place of Nature in painting*

"How hard it is," Renoir explained to a young painter, "to find exactly the point at which imitation of nature must cease in a picture ; the painting must not smell of the model and yet one must be conscious of nature."

(A. André)

*On models*

"I nearly always use my housemaids as models. I have been fortunate in having had several with lovely figures, who posed like angels. But I must add that in the choice of models I am not difficult to please provided I can find one whose flesh reflects the light. I don't know how other painters manage painting fashionable women, with their dead complexions. Besides, have you ever seen a fashionable woman whose hands you wanted to paint ? Women's hands are so pretty to paint—but only when they are used regularly for housework."

(A. Vollard)

*On his eventual preference for painting in the studio rather than outdoors*

"Outdoors the quality of light is much stronger than in the studio. But the trouble is that outdoors you are overcome by the light—you have not time to attend to composition, and you cannot properly see what you have done because the light is too strong . . . In fact, when painting direct from nature, the painter can only strive after effect, he must neglect composition, and as a result he speedily becomes monotonous."

(A. Vollard)

# CATALOGUE

1 **A WOMAN TYING UP HER SHOE, 1918**
Oil—19⅞ × 22⅛ inches
*illustrated on p. 7*

2 **DÉJEUNER À BERNEVAL, 1898**
Oil—25¼ × 32 inches
*illustrated on p. 8*

3 **TÊTES D'ENFANTS, c. 1878**
Oil—15¼ × 19 inches
*illustrated on p. 9*

4 **PAYSAGE, c. 1895**
Oil—12¼ × 16¼ inches

5 **JEUNE FILLE AU PIANO, c. 1905**
Oil—15¾ × 19¾ inches

6 **JEUNE FILLE LISANT, c. 1890**
Oil—11¼ × 12¾ inches
*illustrated on p. 10*

7 **JEUNE FEMME AU CHAPEAU DE PAILLE D'ITALIE**
Oil—9¼ × 12¼ inches
*illustrated on p. 11*

8 **BUSTE DE JEUNE FILLE, c. 1890**
Pastel—10 × 13 inches

9 **LE CLARINETTISTE, c. 1885**
Portrait of Muchlfeld
Oil—18⅛ × 21⅝ inches
*illustrated on p. 12*

10 **PAYSAGE, c. 1895**
22½ × 18¼ inches

11 **FEMME EN BLEU DANS UN PAYSAGE, 1900**
Oil—13 × 16¼ inches

12 **BUSTE DE FEMME BRUNE DÉCOLLETÉE, 1890**
Oil—13 × 15¾ inches

13 **PLANCHE D'ÉTUDES, 1890**
Oil—21 × 18 inches

14 LA PARTIE DE TENNIS, c. 1895
Oil—7×12½ inches

15 LA VOILE BLANCHE, c. 1890
Oil—11½×15 inches

16 FEMME NUE COUCHÉE, 1898
Oil—7×12⅝ inches

17 FILLETTE EN ROUGE, c. 1885
Oil—21½×18¼ inches *illustrated on p. 13*

18 NATURE MORTE—PÊCHES ET MELON, 1905
Oil—13×18 inches *illustrated on p. 14*

19 L'ALLÉE D'ARBRES, c. 1890
Oil—12×16 inches *illustrated on p. 15*

20 MAISONS À CAGNES, 1908
Oil—7¼×9¼ inches

21 FEMME EN BLEU EN CHAPEAU ASSISE SUR L'HERBE, 1916
Oil—19½×22 inches

22 ESQUISSE DE FEMME EN PLEIN AIR, 1916
Oil—11×15 inches

23 LE CHAPEAU NOIR
Oil—18×15 inches

24 COMPOSITION, c. 1880
Oil—10¼×15⅞ inches

25 BAIGNEUSES DANS UN PAYSAGE, 1916
Oil—18×21¾ inches *illustrated on p. 16*

26 PAYSAGE, c. 1910
Oil—10¼×14¼ inches

27 PAYSAGE DU MIDI
Oil—8×14 inches

28 CLAUDE RENOIR
Oil—9×7 inches

29 PAYSAGE ESQUISSÉE, 1906
Oil—16¾×22¼ inches

30 JEAN RENOIR
Oil—22½ × 19 inches

31 PAYSAGE AU DESSUS DE GRASSE, c. 1910
Oil—7¼ × 9⅛ inches

32 ROSES ET MIMOSAS, c. 1912
Oil—16 × 5¼ inches

33 PORTRAIT DE COCO
Oil—5 × 5½ inches

34 LE TOIT ROUGE, c. 1907
Oil—7 × 7½ inches

35 PAYSAGE AVEC FEMME, c. 1912
Oil—16 × 12 inches

36 CANOTAGE À LA GRENOUILLÈRE, c. 1895
Watercolour—18 × 12 inches

37 LES LAVEUSES (REVERSE) JEUNE FILLE NUE, c. 1885
Sanguine—14½ × 11 inches

38 JEUNE FEMME AU CHAPEAU DE FLEURS, c. 1905
Oil—24 × 20 inches
*illustrated on p.* 17

39 FLEURS DANS UN VASE BLEU ET BLANC, 1915
Oil—11¾ × 13¾ inches

40 TÊTE D'ENFANT
Pastel—20 × 17 inches

41 PAYSAGE À CAGNES, 1913
Oil—8½ × 11½ inches

42 CLAUDE RENOIR EN BLEU LISANT, 1910
Oil—25⅝ × 21¼ inches

43 FEMME AU CHAPEAU FLEURI, 1900
Oil—11 × 13 inches

44 MADAME BAIN ET ENFANT ASSISES DANS UN PAYSAGE
Oil—10 × 7 inches

45 PRINTEMPS
Oil—21¼ × 25½ inches

1 A WOMAN TYING UP HER SHOE

2 DÉJEUNER À BERNEVAL

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3 TÊTES D'ENFANTS

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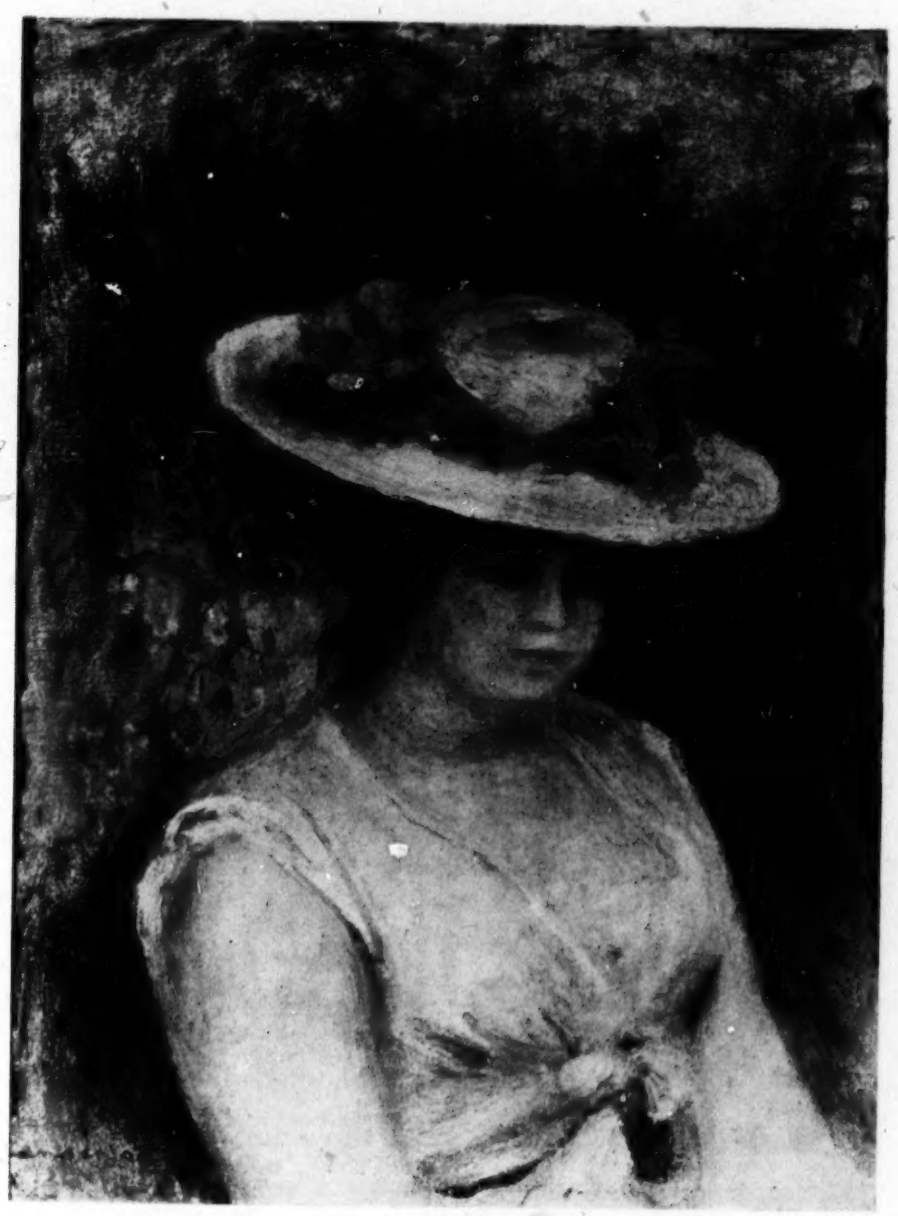
6 JEUNE FILLE LISANT



7 JEUNE FEMME AU CHAPEAU DE PAILLE D'ITALIE

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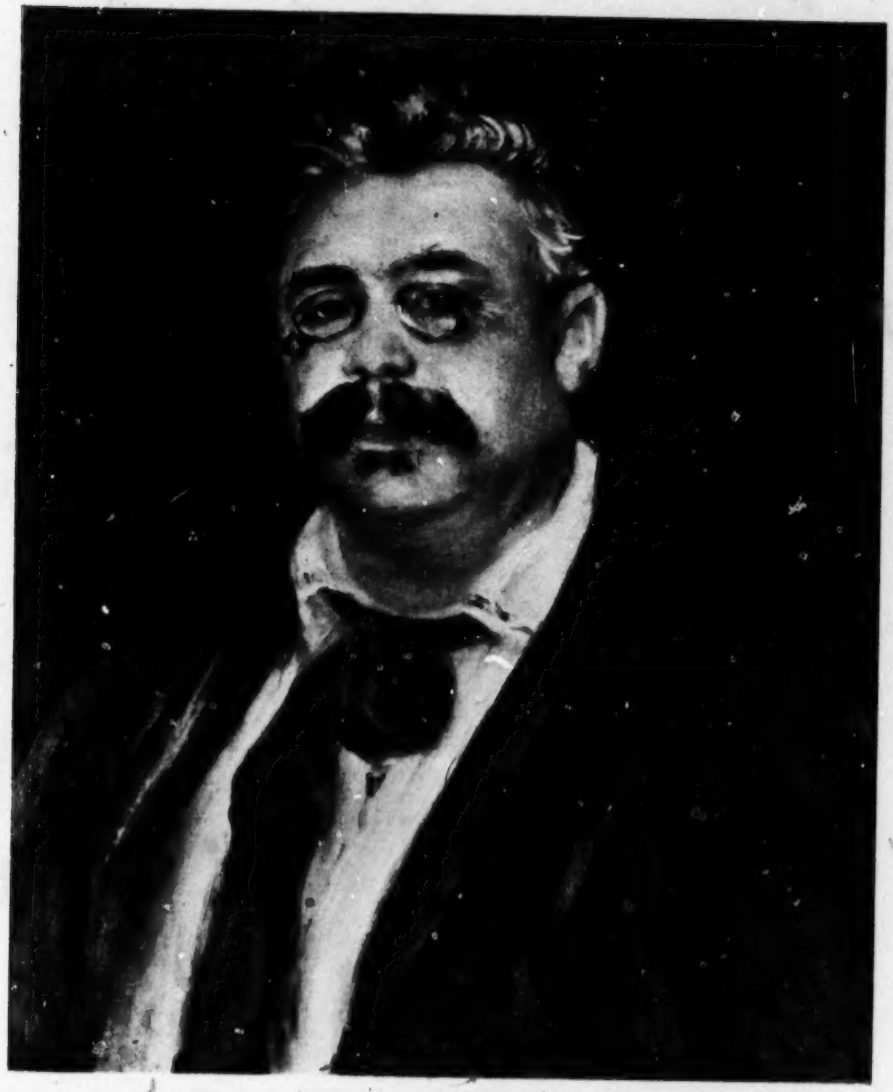

9 LE CLARINETTISTE—PORTRAIT DE MUCHLFELD

17 FILLETTE EN ROUGE

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18 NATURE MORTE—PÊCHES ET MELON

19 L'ALLÉE D'ARBRES

25 BAIGNEUSES DANS UN PAYSAGE

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38 JEUNE FEMME AU CHAPEAU DE FLEURS

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